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TO CORRESPONDENTS.

T. S. C., Grammar School, Chadleigh, Devon.—*We are extremely obliged by the handsome expressions contained in your letter. Your surmise with regard to the "last year of Mr. S. Wesley's life" is probably correct; but as we cautiously avoided entering upon any topic which did not concern our estimate of his genius, and which might awaken painful feelings in survivors, we did not touch upon this.*

We are not aware of any periodical publication of part-instrumental music Overtures, Symphonies, &c. There is no music which more requires revision and careful correction than the printed parts of Overtures and Symphonies, but the number of performers who encourage this music in Private and in Amateur Societies appears at present too small to repay the labour of editing and reprinting. When Symphonies are played in a moderate-sized room, with one stringed instrument to a part, it produces a good effect to use the orchestral parts, and to have the wind parts played by four hands on a grand pianoforte, particularly if a flute be added. Beethoven, Haydn, and Mozart's Symphonies sound excellently in this manner, and are not too noisy for a drawing-room. It is a desideratum to have the Symphonies prepared thus in private, for when the real wind instruments are added the stringed parts require to be many times redoubled, and in waiting to accomplish this much pleasure is lost.

W. J., a Constant Subscriber.—*It is as you suppose, the term Verse Anthem is synonymous with Solo Anthem,—or it is sung in parts by single voices. We find the word "Verse" usually placed in opposition to "Full" or "Chorus," expressing at once by its employment what the intention of the Composer is.*

Erratum.—In our last paper on Wesley, for 'gave the reign to his fancy,' read 'gave the rein.'

Brief Chronicle of the last Month.

SACRED HARMONIC SOCIETY.—Mendelssohn's Oratorio, *St. Paul*, was performed to a crowded audience on Friday the 15th August. The principal parts were sustained by Madame Clara Novello, Miss Dolby, Messrs. Lockey, Formés, &c.

THE ORCHESTRAL SOCIETY.—A new society under this title is just announced. It is established with a view, principally, to the claims of new productions, and its performances are proposed to be held in St. Martin's Hall in the course of next winter. The names of the artists composing the Orchestra are those of the principal members of the Philharmonic and Royal Italian Opera. Mr. Hullah is to be conductor.

SOUTHWARK SINGING ASSOCIATION.—This Society, for the improvement of Congregational Psalmody, gave lately a second musical entertainment at the Lecture Hall, Carter Street, Walworth. The sacred selection comprised pieces from *Samson*, *Judas Maccabæus*, &c., the secular—a variety of Choruses, Madrigals, and Part-songs. We are glad to observe that the fifteenth elementary class of the society is now in operation.

MUSIC AT THE GREAT EXHIBITION.—Mr. J. T. Cooper continues occasionally to give performances on Mr. Willis's great organ at the Crystal Palace. Her Majesty and the royal party were present lately, and expressed a wish to hear the march from *Die Zauberflöte*, which was given by Mr. Cooper with great effect.

THE EXHIBITION ORGAN.—On Saturday last, Dr. Bexfield performed upon the large organ built by Gray and Davison, and erected at the east end of the Great Exhibition. This instrument has 13 stops in the great organ, 9 in the swell, 8 in the choir, and 4 in the pedals, including a 16 feet Bombarde of intense power. The following was Dr. Bexfield's programme of performance. Prelude, extempore; Fugue, extempore; Dead March in *Saul*, (Handel); *Ground* composed in 1678, (Purcell); Air, Mozart; arranged by W. R. Bexfield; Fugue in C major, No. 4, (W. R. Bexfield); Representation of a Storm, (W. R. Bexfield); Pedal Fugue in G minor, (J. S. Bach); "Hallelujah," (Handel).

ENGLISH GLEES AND MADRIGALS.—Messrs. Francis, Hobbs, Land, Lockey, and Phillips, have just completed their very successful series of performances in this style. These sonorous part-singers, accustomed to blend and mix their voices, produced some of the finest effects of old English song. For the Madrigals their numbers were not sufficiently powerful; but in the Glees they seldom left anything to desire, either on the score of precision or of colouring.

SIR HENRY BISHOP.—The Lyric Club devoted last Monday evening to a performance of some of the works of Sir Henry Bishop, and the full appearance of the large room of the Whittington Tavern, evinced the high estimation in which this gifted composer is held by the public. The selection consisted of Glees, Rounds and Chorusses, the solo parts being sustained by the Misses Wells, Mr. Holmes, Mr. Howe, Mr. Donald King, Mr. Wilkinson and Mr. Lawler. "Sleep gentle Lady" in the first part, in which Mr. Wilkinson's bass voice told to great advantage, we specially mention as a perfect specimen of Glee singing, and in the second part we noticed particularly the chorus "The Tiger couches in the wood;" "Haste, let us leave the shore;" and the solo and chorus from the *Maniac*, "Welcome Lady Fair." The concert concluded with the Tramp Chorus, a composition which will endure as an example of choral writing when most of the ephemeral productions of the present day have long passed into oblivion. Mr. Longhurst presided at the piano, and Mr. Shoubridge conducted with much ability. The next concert of the Club will take place on Monday the 8th of September.

M. GOUNOD.—This new French composer, whose sacred music was introduced lately to the public by Mr. Hullah at St. Martin's Hall, has signally failed as a dramatic musician. His *Saffo*, at the Royal Italian Opera, proved dull beyond all conception. His radical defect is want of melody and of musical ideas.

CONCERTS OF THE ROYAL ACADEMY.—The last concert of the Royal Academy of Music introduced us to two new overtures, one by Mr. Bannister, the other by Mr. Cusens; both these compositions were creditable to the students, as such, and doubtless index a career of success—to enter into an analysis of each would be useless, as we regard them more as the indication than as the fulfilment of the capacity of their respective authors: the first is built on the Weberian model—of course without its artistic detail; the second evinced a more general taste for melody—the ideas were bolder, and more fully developed, but the effects were achieved in a manner that we have been accustomed to. A Miss Parker gave one of Hummel's Rondos

with a courage and firmness not often displayed by a debutante. A solo on the cornet was well played by Mr. Hay. Miss Freeman is a pleasing singer, and Miss Oakey, whose voice is one of great power and flexibility, showed evident signs of good teaching and close application. Mr. Blake, who possesses an even bass voice, sang an air from the *Magic Flute*, and the concert concluded with a selection from Macfarren's "Sleeper awakened," which, both vocally and instrumentally, was creditably executed.—*Dramatic and Musical Review*.

MUSICAL FETE AT KIRKSTALL ABBEY.—The Philharmonic Society of Leeds, assisted by the Mechanics' Institution, gave lately a performance of Sacred Music within the ruins of the old monastic building of Kirkstall. The vocal and instrumental performers were numerous, and were conducted in the performances by Mr. Spark, the accomplished organist of St. George's church; and Mr. Bowling, organist of East Parade Independent chapel, was the leader. Both these gentlemen, and the performers generally, deserve commendation for the way in which they acquitted themselves. The first part consisted of sacred music, opening with Weber's Mass in G, which was given with care and solemn effect, but much of its force and that of all the subsequent pieces was dissipated as it were "on the desert air;" for the performers and the auditory stood within the roofless nave—the former just without the west side of the chancel—and the sweet sounds of both instruments and vocalists had to contend with slight currents of air from the open side of the transept and the wide space in which formerly stood the east window. Yet some of the music fell with peculiar richness upon the ear—soft, subdued, fitful; and though, owing to the circumstances we have named, there was a want of unity and strength, the general effect was one of extremely gentle pleasure. It was, like the song of the nightingale,

"Most musical, most melancholy."

A Sanctus, by Bartiansky, without instrumental accompaniments, and Palestrina's Anthem, "We have heard," were given with much taste. The chief vocalists were Miss Brown, Miss Milner, Mrs. Gill, Miss Cooke, and Messrs Cawthra, Mellor, Cooke, Cavill, Milner and Rider, all of whom were in good voice, and fully maintained their professional reputation.

ARRIVALS IN LONDON.—A company of fifteen persons, Syrian Lebanese, from Syria, have arrived in London for the purpose of giving theatrical representations of the manners and customs of Syria. The company travelled through France to London—it being their intention to give performances for some time on their route to other places for a similar purpose.

MUSIC FOR AMERICA.—Miss Catherine Hayes leaves England for America early in September, and is to be accompanied by Miss Rebecca Isaacs, Miss Martha Williams, and Messrs. A. Braham, Menghis, Lavenue, and Sivori.

WELSH CHORISTERS.—Performances by a Choral Association of ancient Britons, have been among the curiosities of the late London musical season.

JENNY LIND AND HER MUSICAL COMPANIONS.—Mdlle. Jenny Lind intends remaining at New York during the winter—not, as we understand, to sing,

but to repose herself after the fatigues of nearly a twelvemonth. Whether the "Nightingale" will, at any future period, unbend from her resolution, and consent to warm the hearts of the Americans during the icy months, we cannot undertake to predict. Mr. Benedict arrived on Saturday, August 16th, by the Atlantic, in company with his friend and fellow-traveller, Signor Belletti, the talented and popular singer, whose absence from Her Majesty's Theatre has been continually lamented during the present season.

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